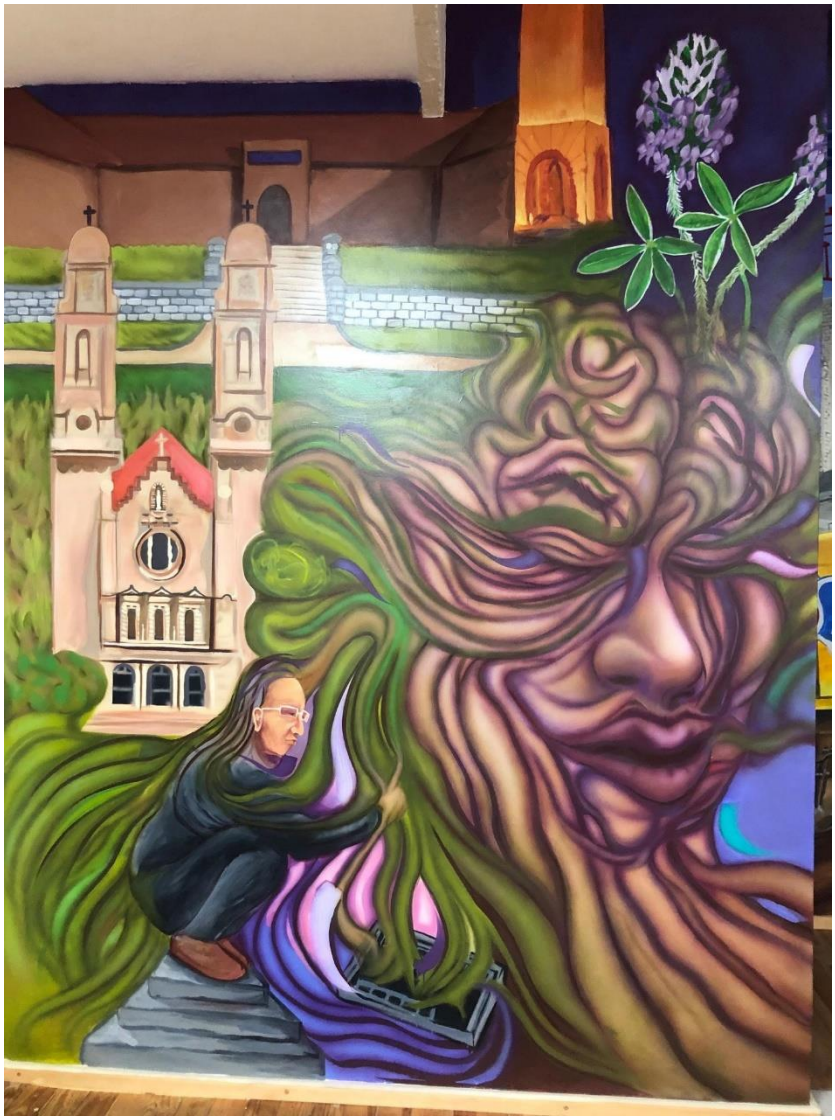
XALAPA MURAL

Artist: Hugo A. Zamorano

Picture 1



At the top left lies El Museo Latino. To the right is the UNO Clock Tower (not shown completely). Under El Museo Latino is St. Cecilias.
Next to St. Cecilias is an artist creating artwork. The artist is connected to three things. The first is connection to the artwork.

The second is connection to the computer/tablet under their hand, which represents technology. The third is the connection to the earth.
The artwork (face) is also connected to the computer and earth. This represents the connection of the mind and creativity (artwork/face) that the artist has with their artwork and how the earth (environment, surroundings, nature) affects or is integrated in the creation process as well as how technology is also intertwined in the process and how it affects it. Out of the artwork (giant face) grows a fetus (on the left) and a prairie turnip on the top.

Throughout the mural I painted a few prairie plants that are native to Nebraska and that were used by Native Americans and early settlers.
I used references from the "Ethnobotany Study Book of Prairie Plants and their use by Plains Indians and Early Settlers" written by Becky Seth and Kay Young.

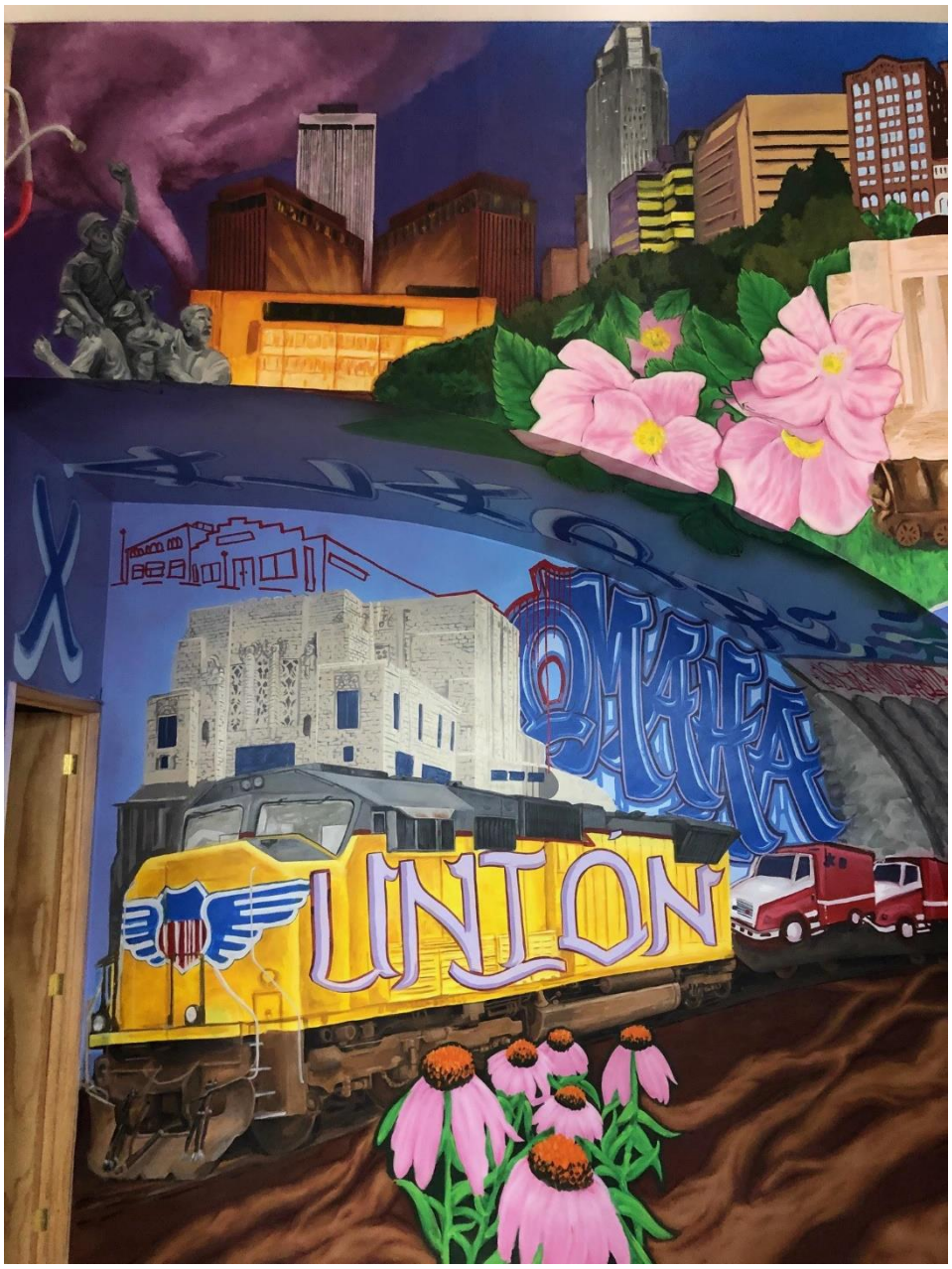
Picture 2



Here the UNO Clock Tower is more visible. Above it is the sculpture "Healing" located at UNMC. Next to the sculpture is the "Road to Omaha Statue" representing the College World Series (CWS).

Above that is a tornado and next to that is the Omaha downtown Skyline. Towards the bottom you can see the Durham Museum, a Union Pacific train, the Union for Contemporary Art drawn in a red outline, and purple coneflowers.

Picture 3



This shows the Omaha downtown skyline, "Road to Omaha" statue, a tornado, and prairie wild roses. Towards the bottom is the Union for Contemporary Art in a red outline.

The Durham Museum, the word Omaha written in a graffiti style. A Union Pacific Train pulling ambulances that Omaha donated to Xalapa. Purple coneflowers are at the bottom.

The brown roots are spread throughout the whole bottom part of the mural representing the connectivity we all have. To the right are also the grain towers that are around the highways in Omaha. This is where I chose to sign the mural. I also put the names of two artists that were involved in the graffiti community here in Omaha who passed away at young ages.

Picture 4

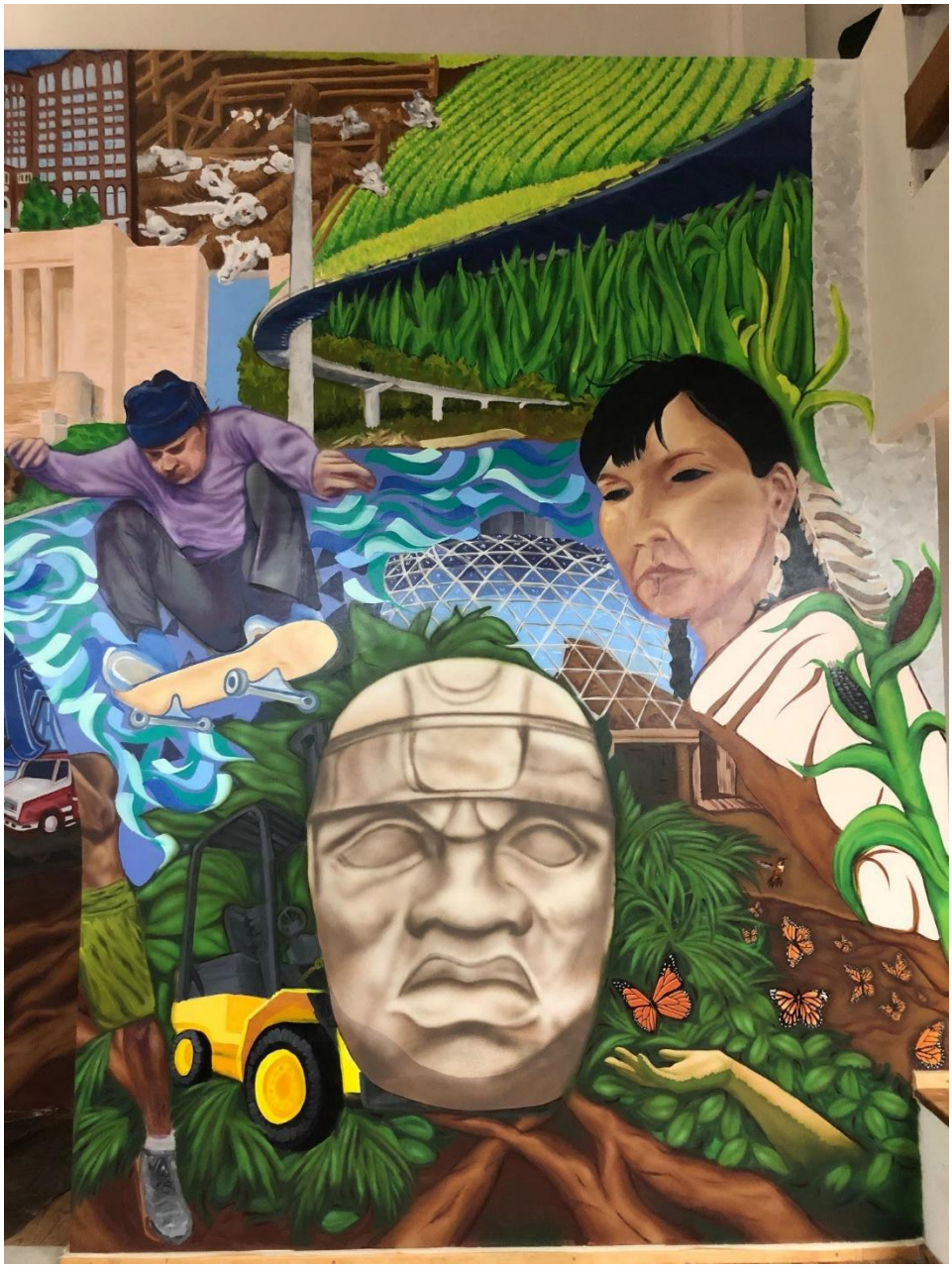


This picture shows the Joslyn Museum, part of its sculpture garden, the Stockyard Exchange building, and a scene of when it was a yard full of livestock.

Part of the Bob Kerry Pedestrian Bridge, the Missouri River, and a scene from when the Olmec Head was installed in the Henry Doorly Zoo. The desert dome of the zoo is also present.

Painted above the Olmec head is a skater. I chose a reference of Brenton Gomez, a South Omaha Native who is an artist, a rapper, skater, and community leader.

Picture 5



Here you can see the rest of the bridge. On the right is a Native American artist named Sarah Rowe. Next to her grows Ponca sacred corn which also looks like pre-Hispanic corn from Mexico.

Towards the bottom are butterflies. Out of the ground grows a hand with a butterfly flying off of it. This was the creation and idea of one of the University students who helped paint.

Picture 6



Here is more of the ambulances and the grain silos. The grain silos are where I signed the mural and put the names of two graffiti writers that I believe had a significant impact at a young age.

The names are "Kromer" and "Slick". Painted here is also the boxing world champion Terrance Crawford.

Picture 7



The "X" is for Xalapa.

Picture 8



The rest of the word "Xalapa" written out on the ceiling.

Picture 9



The rest of "Xalapa" on the ceiling.